

dichiaro di non essere san Giorgio

Lettera da San Giorgio



PROGRAMMES
(SEPTEMBER 2019 – FEBRUARY 2020)

19 APR – 18 NOV 2019	VENICE, THE PALAZZO CINI GALLERY <i>Exhibition The Battle between Carnival and Feast</i>
1 – 22 SEP 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE, SALA BORGES <i>Exhibition Invincible Truth by Marianna Kennedy</i>
7 – 15 SEP 2019	VENICE, VARIOUS VENUES <i>The Venice Glass Week</i>
9 SEP 2019 – 5 JAN 2020	VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO <i>Exhibition Thomas Stearns at Venini</i>
11 SEP 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Lecture Bernardo Bellotto 1740. Tuscan Journey</i>
12 SEP – 24 NOV 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Squero Auditorium. 2019 Concert Season</i>
13 SEP – 24 NOV 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Emilio Isgrò</i>
18 – 21 SEP, 23 – 26 OCT, 25 – 30 NOV 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Accademia Vivaldi Advanced Workshops on Performing the Music of Antonio Vivaldi</i>
24 SEP 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The ArtTech Forum 2019</i>
24 – 26 SEP 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Photography Workshop Photographing the Sacred</i>
8 – 12 OCT 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Egida Sartori and Laura Alvini Early Music Seminars Westron Wynde. Taverner, Tye and Sheppard. Masses, Motets, Psalms and Antiphons in Mid-16th-century England</i>
14 – 15 OCT 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Conference Multa Renascentur. Tammaro De Marinis, Scholar, Bibliophile, Antiquarian, Collector</i>
25 OCT 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE, SQUERO AUDITORIUM <i>Performance The Family of Man on the Sea</i>
25 OCT 2019	VENICE, UNIVERSITÀ CA' FOSCARI, PALAZZO MALCANTON MARCORÀ, SALA GIOVANNI MORELLI <i>Conference The Symphonic Sound of Romanticism. Theory and Practice of Conducting in the 20th Century</i>
28 – 30 OCT 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Workshop Research-led Performance: "Percussione Crea-Azione" in collaboration with the Tetraktis Percussioni Ensemble</i>
30 OCT, 6 NOV, 5 DEC 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio</i>

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- 4–5 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE AND ARCHIVIO DI STATO
Conference GAWS: Garzoni. Apprenticeship, Work, Society in Early Modern Venice
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- 4 NOV 2019 – VENICE, ISLAND OF SAN GIORGIO MAGGIORE
4 JAN 2020 *The Roman Vlad Centenary Events*
-
- 5 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Workshop Arabic-Islamic Calligraphy
-
- 7 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference Thomas Stearns, a Young American Artist at Venini
-
- 13 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Awards Ceremony for the Fifth Edition of the Benno Geiger Poetry Translation Prize
-
- 14 – 16 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference Religious Dimensions of Conspiracy Theories: Connecting Old and New Trends
-
- 14 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Performing Arts The Bridging Colours: Blue (Korea)
-
- 19 NOV 2019 VENICE, AUDITORIUM SANTA MARGHERITA
Ethnographic Documentary Series Eyes on Music
-
- 19 – 20 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference The Triumphant Venice of Francesco Morosini (1619-1694). Ceremonials, Arts and Culture
-
- 25 NOV 2019 VENICE, TEATRO CARLO GOLDONI
Performing Arts Dances from the Amatsu School (Japan)
-
- 27 – 29 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Conference Theatre in Photography. Actors and Photographers in Belle Époque Italy
-
- 2 DEC 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Study Day Philo of Alexandria: at the Crossroads of Civilisations
-
- 10 DEC 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Workshop Japanese Calligraphy
-
- 16 – 17 JAN 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference Lumière Matière
-
- 27 – 31 JAN 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
36th Umberto and Elisabetta Mauri Advanced Seminar for Booksellers
-
- 1 – 5 FEB 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
*The Egida Sartori and Laura Alvini Early Music Seminars
Twinned Labyrinths. Antonio Caldara in Venice and at Vignanello (1709-1716)*

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EDITORIAL

After all the fascinating events at the Foundation in the first half of 2019, the rest of the year promises to be equally stimulating. In September, the opening of the *Thomas Stearns at Venini* exhibition in the Stanze del Vetro will be followed a week later by that of a retrospective show on Emilio Isgrò, organised with the Emilio Isgrò Archive and curated by Germano Celant.

In September we will also welcome the 2019 edition of the ArtTech Forum to San Giorgio. This international meeting is devoted to the increasingly topical issue of the use of new technologies in the preservation and promotion of cultural heritage. There will be a specific focus on identifying and supporting pioneering, innovative projects, situated at the crossroads between culture and technology and art and science.

In October and November, two more traditional events will centre stage. The first is a two-day conference on Tammaro De Marinis. Fifty years after his death in 1969, scholars from all over the world will gather on San Giorgio to explore the personal and professional life of a remarkable man who was a scholar, bibliophile, antiquarian and collector, not to mention friend and book consultant to Vittorio Cini. The second major event is an international conference devoted to Francesco Morosini, known as the Peloponnesian, a Venetian admiral, diplomat, then doge. Born 500 years ago, he was the last of the illustrious patricians who made the Serenissima Republic great.

Meanwhile the Intercultural Institute of Comparative Music Studies continues with its activities in the fiftieth year since its creation. But there are also many more exhibitions, conferences and performances in the fields of music, theatre, comparative civilisation and spiritualities, history and art history. In short, in all the Foundation's traditional disciplines.

The activities mentioned in this editorial, together with almost all those that you will find described in detail in this *Lettera da San Giorgio*, share one particular aspect that sometimes almost goes unnoticed: they are free of charge. Every year, hundreds of thousands of people enjoy the opportunities that the Foundation offers to the various scholarly communities in the field of the humanities. If on one hand, this may be considered a natural aspect of our activities, on the other it would be wrong to take it for granted. Producing events free of charge is possible because various types of organisations and enterprises support our initiatives with ad hoc contributions. Given the size of our Foundation, the greatest commitment is obviously made by major Italian companies in industry and finance.

For some time now, however, we have been pleasantly aware that an increasingly large number of individuals who appreciate the Foundation's activities and attach a special social and cultural value to its role, have expressed their willingness to contribute, each according to their means. To meet this request, we have created a special sponsorship programme called *The Friends of the Fondazione Giorgio Cini* (the details are presented here in the "Projects and Research" section), which will enable those interested to forge closer bonds and identify more with our institution.

From this summer onwards, anyone wishing to join *The Friends of the Fondazione* community, made up of individuals, institutions and enterprises, will be able to do so. They will thus add their own precious piece to the mosaic of culture and beauty that we have been composing with undying passion and growing conviction for almost seventy years.

President
Giovanni Bazoli

A handwritten signature in black ink, appearing to read 'G. Bazoli', written in a cursive style.

MAIN FORTHCOMING ACTIVITIES



Marianna Kennedy, *Silenzio*, Lacquered cherry wood veneer, Patinated bronze, 2019, Unique Stamped MK and Lacquer Studios

1 – 22 SEPTEMBER 2019

VENICE, ISLAND OF SAN GIORGIO MAGGIORE, SALA BORGES

Exhibition *Invincible Truth* by Marianna Kennedy

Invincible Truth is an exhibition, curated by Lars Rachen and Paolo Vincenzi, that London-based artist and designer Marianna Kennedy specially conceived for the Sala Borges in the Fondazione Giorgio Cini, Venice. The project arose and has taken shape as a creative dialogue with the spaces dedicated to Jorge Luis Borges at the Fondazione Giorgio Cini and with the city of Venice, which together form an ideal setting for the presentation of a series of past and recent works by the artist, including two completely new, very special creations that give the exhibition its title. They are two large-format Artist Books made by traditional techniques that through the exploration of emblematic

and alchemical themes and images represent a contemporary catalogue of Marianna Kennedy's imagination. The two books are presented in a setting made up of objects produced by the artist: the visitor will be able to admire plaster vases with inserts in polychrome Murano glass; carved mirrors with mercury glass mirrors, infused with colour; guéridons made of bronze and Chinese lacquer; fire gilded bronze candelabra and monumental resin lamps. The exhibition will be open to the public free of charge from 1 September to 22 September, 2019.



Glass vase with vertical double *incalmo* and *Cappello del Doge* (The Doge's Hat), 1961-62, Rob Beyer Collection

9 SEPTEMBER 2019 – 5 JANUARY 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO

Exhibition *Thomas Stearns at Venini*

The autumn exhibition at LE STANZE DEL VETRO, curated by Marino Barovier, will focus on the American artist Thomas Stearns, who collaborated with the Venini glassworks in the early 1960s.

After an initial period during which Stearns familiarised himself with local techniques, he started to create works of an extremely original character and unusual for Murano. Various series of glass pieces came into being, designed as an artistic impression of a sculptural kind, characterised by asymmetric and organic shapes and unusual glass techniques,

rooted in the material of glass itself and with singular colour schemes. For the 31st Venice Biennale in 1962, Venini chose to exhibit works by Tobia Scarpa and six pieces by the American artist, which won great praise from the judging panel. His most celebrated pieces include *Cappello del Doge* (The Doge's Hat), and *Facciate di Venezia* (Venice Façades). The gold medal was proposed for these works but in the event could only be awarded to an Italian artist. Stearns was also interested in cold finishing techniques and in the lighting sector, which he developed in both artistic and technical terms.



Auditorium 'Lo Squero'

12 SEPTEMBER – 24 NOVEMBER 2019
 VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Squero Auditorium. 2019 Concert Season

The various year-long series of concerts in the Squero Auditorium at the Fondazione Giorgio Cini resume this autumn. The first to start up again is the ARCHIPELAGO series featuring promising young musicians selected from leading international chamber groups and soloists by Simone Gramaglia, artistic director of Le Dimore del Quartetto and organised in cooperation with Gioventù Musicale d'Italia and the Fondazione Stauffer: on 12 September 2019, the Quatuor Akilone

(France) will perform with Sae Yoon Chon (piano, Korea), while on 17 October it will be the turn of the Furiant Quartet (Germany) and Alexander Ullmann (piano, United Kingdom).

The most interesting new developments this season include collaboration with Antiruggine, the cultural workshop created by Mario Brunello, and the latest project of the Quartetto di Venezia dedicated to the Mozart and Haydn quartets; there will be two more concerts in this series on 15 September and 24 November.

The series of concerts held in collaboration with Asolo Musica, Associazione Amici della Musica will be held on the following dates: 12 October – the Quartetto di Venezia with the third concert in the series; 19 October – Sonig Tchakerian (violin) will perform music by Bach; 26 October – Mario Brunello (cello) and Ivano Battiston (accordion) will play a programme of Bach, Piazzolla, Marais and Gubaidulina; 9 November – the Quartetto di Venezia will give the fourth concert in the series consisting of the six Mozart quartets dedicated to Haydn and Haydn's six "Russian" quartets op. 33. The 2019 concert season ends on Saturday 16 November, with the Quartetto di Venezia playing music by Beethoven and Wolf plus Simone Kermes & Friends performing Porpora, Vivaldi, Pergolesi and Hasse.

For further information and bookings, please visit www.cini.it

13 SEPTEMBER – 24 NOVEMBER 2019
 VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Emilio Isgrò*

The Fondazione Giorgio Cini exhibition season continues with a major new retrospective show in autumn: *Emilio Isgrò* (14 September to 24 November 2019). Curated by Germano Celant, in collaboration with the artist and the Emilio Isgrò Archive, the exhibition is a broad survey reconstructing Isgrò's creative and aesthetic journey, spanning from the 1960s to the present day. The rich selection of works begins with the first erasures of books (1964) and continues with poems on emulsified canvases and the *Storie rosse* (Red Stories) to arrive at the imposing, complex series of texts erased in the historic volumes of the *Enciclopedia Treccani* (1970) and in the more recent ethnic volumes of the *Codici ottomani* (Ottoman Codices, 2010).

Isgrò's experimental and linguistic journey will be installed in a new, spectacular way in an



Emilio Isgrò, *Ottoman Codex of Solitude*, 2010, acrylic on book in wood box and plexiglass

all-encompassing architectural setting. The rooms in the Napoleonic Wing of the Fondazione Cini will have additional transversal and diagonal partitions to break up and modify the space, almost as if they were lines on a sheet of paper. They will in fact serve as paper supports for the results of a new enormous operation of erasure, conducted once again on literary material. For the visitor, it will be like entering a large book, visually modified by the artist.

The companion book to the exhibition, published by Treccani, includes erased pages from *Moby Dick*, a conversation between the artist and the curator, and an extensive illustrated chronology exploring and documenting Isgrò's personal and professional journey.

The exhibition is being staged with the support of Intesa Sanpaolo – Direzione Arte, Cultura e Beni Storici nell'Ambito di Progetto Cultura.

18 – 21 SEPTEMBER, 23 – 26 OCTOBER, 25 – 30 NOVEMBER
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

***Accademia Vivaldi* Advanced Workshops on Performing the Music of Antonio Vivaldi**

For the third consecutive year, the Istituto Italiano Antonio Vivaldi, is holding the *Accademia Vivaldi*, a series of advanced workshops devoted to exploring the performance practice of the music of the “Red Priest”, addressed to young musicians and singers.

Six workshops have already been held from February to July: four taught by the soprano Gemma Bertagnolli, devoted to the sacred and profane vocal repertoire, one by the violinist Giorgio Fava and one by the cellist Walter Vestidello, dedicated to the repertoires for violin and cello, respectively. The remaining four workshops will be held between September and November: the first (18 to 21 September) will focus on studying the vocal repertoire, the second (23 to 26 October), led by the harpsichordist Antonio Frigé, will explore playing and studying the basso continuo in Vivaldi's compositions, while the third and fourth (both from 25 to 30 November) will be specifically for string players.

In addition to studying performing techniques, the workshop participants can explore the various theoretical aspects of Vivaldi's compositions and contexts by consulting reproductions of period manuscripts and prints, modern musical editions and musicological publications on the composer preserved in the archive and library of the Istituto Italiano Antonio Vivaldi.

The *Accademia Vivaldi* events include two public concerts at the Squero Auditorium on the Island of San Giorgio Maggiore: the first, featuring the students of the singing class, was held on Saturday, 13 July, while the second will take place on Saturday, 30 November.

24 SEPTEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The ArtTech Forum 2019

ArtTech is a Swiss foundation created in spring 2017 with the aim of building a platform for exchanges and meetings between groups of experts from various fields in order to bring two traditionally distant worlds, art and technology, into communication.



Through the development of initiatives at national and international level, the ArtTech Foundation sets out to preserve and promote the cultural heritage by stimulating thinking on the opportunities offered by new technologies and by supporting ground-breaking, disruptive innovative projects situated at the crossroads between culture, art, technology and science. The ArtTech Foundation also aims to encourage the growth of favourable environments for the creation of high-potential start-ups. By building a community that brings together researchers, leading personalities from the world of art and culture, investors and entrepreneurs, the ArtTech Foundation wishes to play a key role in this booming young sector of the economy. In the pursuit of this mission, the Foundation organises the ArtTech Forum on an

annual basis, bringing together in seminars and at round tables an international community of researchers, technicians, scientists and representatives from the world of economics and culture. The third edition of the ArtTech Forum will take place on the Island of San Giorgio, Venice, on 24 September in partnership with the Fondazione Giorgio Cini.

During the event several projects will be presented to highlight the link between new technologies, heritage conservation and methods of archiving historical data. The ArtTech Forum 2019 also includes a round table on new business models, focused on promoting entrepreneurship and investments in the field of culture and technology. Lastly, the forum will end with the ArtTech Prize, to be awarded to one of eight startups selected by an international jury. The participants from Europe, the United States and Asia will be offered the opportunity to forge special links for the purpose of developing and launching innovative projects.

For further information on the ArtTech Foundation and the ArtTech Forum 2019, please visit the website www.artechfoundation.org.

24 – 26 SEPTEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Photography Workshop *Photographing the Sacred*

The Centre for Comparative Studies of Civilisations and Spiritualities is organising a three-day workshop on the relationship between photography and the sacred in collaboration with the Magnum Photos agency. The workshop will discuss how to represent religious phenomena and portray rituals, beliefs and life experiences. This means focusing on the production, development, documentation and publication of photographs on the topic.

The workshop will be coordinated by Magnum photographer Jonas Bendiksen, author of *The Last Testament*, published in 2017 by GOST Book. In his book, Bendiksen tells the story of seven men who claimed to be the biblical Messiah returned to earth. Some have thousands of followers, others only a handful of disciples. All are united in the belief that they are predestined redeemers, returned to the earth to save the world. The workshop will offer the opportunity to work alongside the photographer and his publisher Stuart Smith, in an engaging experience that will encourage a group of selected talented participants to go beyond classic storytelling and pictorial techniques.

8 – 12 OCTOBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Westron Wynde. Taverner, Tye and Sheppard. Masses, Motets, Psalms and Antiphons in Mid-16th-century England (1530-60)*

The Fondazione Giorgio Cini is dedicating an Egida Sartori and Laura Alvini Early Music Seminar to mid-16th century English liturgical and devotional repertoires. While focusing on the mass-settings by John Taverner, Christopher Tye, and John Sheppard, occasionally based on traditional melodies such as *Westron Wynde* (Western Wind), the seminar will also discuss their motets, psalms and antiphons. These works reflect some of the religious controversies following the German and English Reformations of the 1530s, and during the reign of Mary Tudor (1553-1558). As in previous editions, the seminar will be supported by partner foundations: Concordance, Irma Merk, and the L. + Th. La Roche. The seminar will be directed by Pedro Memelsdorff and the principal teacher will be the early English music specialist Peter Phillips, founder of *The Tallis Scholars* and a leading expert on the chosen repertoires. Having performed in over 2,000 concerts and made countless recordings, he has contributed more than anyone else to the dissemination and promotion of English Renaissance polyphony. The participants, selected through an international call for applications, will perform a final concert at the Squero Auditorium on Friday, 11 October.

14 – 15 OCTOBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference *Multa Renascentur. Tammaro De Marinis, Scholar, Bibliophile, Antiquarian, Collector*

To mark the fiftieth anniversary year of the death of Tammaro De Marinis (1878-1969), an important study conference is being devoted to him by the Fondazione Giorgio Cini Institute of Art History. The aim of the conference is to promote an initial, in-depth survey of the career and personal life of the famous bookseller, a Neapolitan by birth and Florentine by adoption. More than twenty speakers have been invited to help build up a more detailed portrait of De Marinis, a precocious, tireless scholar of bindings, manuscripts and illustrated books, but also a bibliophile, a collector of refined taste, and a very active, knowledgeable antiquarian. As a result of his research work and his antiquarian book business, there is considerable documentary evidence of his contacts with major cultural institutions in Italy and Europe, and at times even in America. His close ties with the Fondazione Giorgio Cini, especially due to the presence on San Giorgio of his study library, a significant portion of his antique book collection and numerous archival and study documents, form the basis of the fresh research that the Foundation is now committed to promoting.



*Portrait of Tammaro De Marinis, from Nereo Vianello (ed.),
V Congresso internazionale dei bibliofili, Stamperia Valdonega,
Verona, 1970*



Sardono Kusumo, *Black Sun*, Singapore 2016

25 OCTOBER 2019

VENICE, ISLAND OF SAN GIORGIO MAGGIORE, SQUERO AUDITORIUM

Performance *The Family of Man on the Sea*

One of the pioneers – and today a Master – of contemporary Asian dance, Sardono Kusumo is returning to Italy, thanks to a project set up by the Intercultural Institute of Comparative Music Studies (IISMC). Hailed by the *New York Times* as Indonesia’s “most famous but also most rebellious choreographer and dancer”, Kusumo trained in the classical style of the Javanese courts and is now the principal dancer in the prestigious Ramayana Ballet from Prambanan (Central Java). He also received a modernist “initiation” in New York, however, by studying at Martha Graham’s studio in 1964. A choreographer, filmmaker, painter, environmental activist, lecturer, performer and educator, Kusumo will be presenting a new production at the Fondazione Cini: *The Family of Man on the Sea*, inspired by the theme of the sea and human relations with that world. The starting point for the performance are some images with a strong visual impact: paintings by Delacroix and Raden Saleh, and photos and videos of the recent devastating tsunamis in Indonesia. During the conception of the project, the contemporary world was always present in Sardono’s thinking, often focused on the tragedies of the Asian boat people and Mediterranean migrants. The dance and actions take place in a live soundscape created by the music of the gamelan, the female singing of the shadow theatre *sindhen*, the voices of forest animals reproduced using Indonesian shaman vocal and body techniques, and computer-processed background sounds.

25 OCTOBER 2019

VENICE, UNIVERSITÀ CA' FOSCARI, PALAZZO MALCANTON MARCORÀ, SALA GIOVANNI MORELLI

Conference *The Symphonic Sound of Romanticism. Theory and Practice of Conducting in the 20th Century*

Developed in collaboration with the Fondazione Peter Maag (Verona) and the University of Rome-La Sapienza, this project, coordinated by Gianmario Borio, Nicola Guerini and Antonio Rostagno consists of a series of lectures on eighteen 20th-century conductors aimed at exploring their different interpretative, stylistic and technical approaches. The whole series will focus on the interpretation and performance of the 19th-century symphonic repertoire, from Schubert to Mahler. The main objective is to explore how thinking on the romantic symphony developed throughout the 20th century by reconsidering the formation and evolution of its musical image. In the Venice lecture, to be held in the Sala Giovanni Morelli in the Palazzo Malcanton Marcorà, Gianfranco Vinay (University of Paris 8) will discuss Leonard Bernstein and his interpretations of Mahler’s Symphonies.

28 – 30 OCTOBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop *Research-led Performance: “Percussione Crea-Azione”* in collaboration with the Tetraktis Percussioni Ensemble

The Research-led Performance series of workshops, started by the Institute of Music in 2016, brings together musicological experts and performers in a process of mutual integration: on one hand, performance practice is consolidated thanks to archival research acquisitions and theoretical study; on the other, academics can make use of the experience of performances to verify and refine their scholarly investigations. The workshop is for percussionists with experience of playing solo, or in orchestras and percussion ensembles, and composers interested in exploring the use of percussion in an orchestral or chamber composition. The three pieces selected for study are by composers whose archives are held by the Institute of Music: Giacomo Manzoni, *D'improvviso*, for six/twelve percussionists (1981); Niccolò Castiglioni, *Cronaca del Ducato di Urbino* for six percussionists (1991); and Fausto Romitelli, *Chorus* for six percussionists (2001).

The practical sessions will be led by the Tetraktis Percussioni Ensemble. Moderated by Gianfranco Vinay (University of Paris 8), the theoretical sessions will be conducted by Massimiliano Locanto (University of Salerno), Veniero Rizzardi (Ca' Foscari University, Venice, and Cesare Pollini Conservatory, Padua), and Francisco Rocca (Fondazione Giorgio Cini). Lastly, there will be a talk by the composer Giorgio Battistelli. The workshop will end with a concert by the Tetraktis Percussioni Ensemble.

30 OCTOBER, 6 NOVEMBER, 5 DECEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The presentations of new books published by or associated with the Fondazione Giorgio Cini resumes on 30 October with *Giovanni Bellini: “...il migliore nella pittura”*, edited by Peter Humfrey, Vincenzo Mancini, Anchise Tempestini and Giovanni Carlo Federico Villa (Fondazione Giorgio Cini/lineadacqua, Venice, 2019). The book brings together the proceedings of the international conference (27-28 October 2016) on the great Venetian master Giovanni Bellini, which highlighted new interpretations and illustrated previously little known aspects of his pictorial production. On 6 November the focus will be on the two 2018 volumes of *Studi Veneziani*, the journal edited by the Institute for the History of the Venetian State and Society. Divided into four main sections (Studies, Notes, Documents and Reviews) the journal investigates and explores various themes in the history of Venetian culture from historical, literary and artistic points of view. Lastly, on 5 December, the featured publication, presented by Alessandra Carlotta Pellegrini and Jonathan Cross, will be the fourth book in the series “Musical Cultures of the Twentieth Century”: *New Music Theatre in Europe: Transformations between 1955-1975*, edited by Robert Adlington (Routledge, London, 2019). By considering a long list of 20th-century composers, from Berio to Birtwistle, Henze, Kagel, Nono and Zimmermann, the book examines their relationships with contemporary drama, the use of new technologies, the handling of political issues, new theatrical spaces, gestures in performances and challenges for analysis.



Sign or panel of the cloth dyers, 1522 (restored in 1730).
Venice, Museo Correr

4 – 5 NOVEMBER 2019

VENICE, ISLAND OF SAN GIORGIO MAGGIORE AND ARCHIVIO DI STATO

Conference *GAWS: Garzoni. Apprenticeship, Work, Society in Early Modern Venice*

On 4 and 5 November 2019 the final conference of the project entitled *GAWS: Garzoni. Apprenticeship, Work, Society in Early Modern Venice* will be held at the Fondazione Giorgio Cini and the Archivio di Stato di Venezia. Funded by the Agence Nationale de la Recherche Française and the Fonds National Suisse pour la Recherche, the conference enjoys the collaboration of the Archivio di Stato and the Fondazione

Giorgio Cini with the Universities of Lille, Rouen and Ca' Foscari, Venice and the École Polytechnique Fédérale, Lausanne. The conference has attracted numerous historians and art historians from Italy, France, Belgium, Britain and Spain, who will discuss the results of a project that has made it possible to build a database of about 55,000 apprenticeship contracts for various Venetian trades, from the late 16th to the late 18th century.

4 NOVEMBER 2019 – 4 JANUARY 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Roman Vlad Centenary Events

This year sees the hundredth anniversary of the birth of the composer, pianist and musicologist Roman Vlad (1919-2013), whose archives are preserved in the Institute of Music. To mark this anniversary, on 29 March 2019, a National Committee for the Birth Centenary Celebrations was set up by the Ministry of the Cultural Heritage and Cultural Activities (Directorate-General for Libraries and Cultural Institutes) in Rome. Chaired by Prof. Gianmario Borio, director of the Fondazione Cini Institute of Music, the committee is made up of Angela Carone, head of the Roman Vlad Archive, Giorgio Battistelli and Fabrizio Pezzopane, president and artistic director, respectively, of the Società Aquilana dei concerti “Bonaventura Barattelli”, and Guido Casati, president of the Associazione Musicadesso, Milan. Vlad’s long, multifaceted career will be commemorated during various events to be held in Venice and L’Aquila, including an exhibition with documents from the Roman Vlad Archive (Island of San Giorgio Maggiore, 4 November 2019-4 January 2020), a piano recital (Island of San Giorgio Maggiore, 5 December 2019) and a round table (L’Aquila, 7 December 2019). For further details, please visit <https://www.cini.it>

5 NOVEMBER 2019

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop *Arabic-Islamic Calligraphy*

In the Islamic world, calligraphy is the main medium of visual aesthetic expression and is both transcultural and transdisciplinary. It is transcultural, because the various calligraphic styles have been influenced by different cultural contexts, although there is also a certain continuity, especially

as regards religious calligraphy. And it is transdisciplinary because it concerns not only the strictly religious dimension, but also the visual arts and poetry. This workshop, which also includes a performance, is addressed to students of Arabic Language and Literature at Ca' Foscari University, Venice, and all visual arts enthusiasts who wish to explore the complexity and beauty of Islamic calligraphy. Andrea Brigaglia (University of Naples "L'Orientale"), will provide the historical and theoretical background to calligraphy in the Islamic world by linking up theological and philological dimensions. The workshop will be conducted by the Italian-Jordanian artist Eyas Alshayeb.



Glass vase with vertical double *incalmo* and *Cappello del Doge* (The Doge's Hat), 1961-62, Martin Kline Collection-Olnick Spanu Collection, New York

7 NOVEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Thomas Stearns, a Young American Artist at Venini*

In conjunction with the autumn exhibition in LE STANZE DEL VETRO and associated as usual with events in the history of the Venini glassworks, the Glass Study Centre has organised a conference entitled *Thomas Stearns, a Young American Artist at Venini*. The conference will focus on the art of the American artist, who arrived at the Murano furnace in the early 1960s and soon formed a good working relationship with the

director of Venini, the architect Ludovico de Santillana. Although eventually better-known for his works in the field of painting, sculpture and weaving, the Oklahoma artist (born in 1936) started his pioneering artistic experimentation with the medium of glass. Indeed, he won an Italian state scholarship to further his study of the topic. This soon brought him into contact with Venini, for which he became a close collaborator. The remarkable craftsmanship of his early works and the originality of his compositions immediately set him apart from other glass artists of the time and earned him an invitation to be a Venini "design guest". The results of this collaboration were then shown at the 31st International Art Biennale of Venice in 1962. The conference will explore Stearns' career by surveying his technical achievements and analysing the well-known repercussions of his innovative experimentalism. His glass art must, in fact, be seen in a wider international context, given the influence that his Murano experience had on the Studio Glass movement and on other contemporary artists. Lastly, the series of papers by art historians, such as Rosa Barovier Mentasti, Kevin McManus and Giorgio Spanu, will provide a comparison of Stearns's techniques and practices in the perspective of a broader, multi-faceted development.

14 – 16 NOVEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Religious Dimensions of Conspiracy Theories: Connecting Old and New Trends*

Nowadays conspiracy theories not only have a significant presence in social media, but they have also become part of mainstream culture. Despite this important presence in contemporary societies, conspiracy theories have been studied mainly from a political and cultural point of



view, and only very recently have they begun to be studied more from the perspective of religion and alternative spirituality. Organised in collaboration with Marco Pasi (University of Amsterdam) and Egil Aspren (University of Stockholm), this conference sets out to contribute to filling this gap, especially by focusing on the religious and esoteric dimensions of these theories.

Earlier research on conspiracy theories described them as irrational and dangerous phenomena embodying what Bruno Latour would call a modern “practice of purification” (1993), based on the strict separation of the rational from the irrational. On the other hand, more recent studies have stressed the importance of these phenomena by also considering how the distrust of political, economic and scientific institutions is often reasonable and that conspiracies sometimes do exist. Moreover, they also argued that the “ontological insecurity” of contemporary societies encourages scepticism and paranoia.

Conspiracy theories also have an important political dimension. In fact, conspiracy theories provide an anti-hegemonic discourse against transnational powers, but also against what Foucault called the “regime of truth”, questioning the basis of knowledge production. Yet they are also significant in terms of the phenomenon they are opposed to because conspiracy theories are sometimes even exploited by those holding hegemonic power.

14, 25 NOVEMBER 2019
 VENICE, ISLAND OF SAN GIORGIO MAGGIORE, TEATRO CARLO GOLDONI

**Performing Arts *The Bridging Colours: Blue (Korea)*
*Dances from the Amatsu School (Japan)***

IISMC activities dedicated to the dance traditions of the Far East continue this autumn. Thanks to collaboration with the ARKO-Arts Council Korea, on 14 November the choreographer and dancer Yong Min Cho will perform at the Squero Auditorium. He will be accompanied by virtuoso musicians Shin Nal Sae (*haegeum*, a traditional stringed instrument) and Choi Seong Moo (*janggu*, percussions) in a show created specifically for the Fondazione Cini. The exploration of

the interaction between colour, movement and space that began on San Giorgio in 2014 with the show dedicated to the symbolism of the colour white continues with *The Bridging Colors: Blue*. In Korean culture, blue is associated with the East, wood, spring and happiness for a rebirth. On 25 November at the Teatro Goldoni, Venice, Japanese *Dances of the Amatsu School* will be performed by the dancer Amatsu Tatsuhana directed by Machida Hiroshi.

Amatsu dances are rooted in the deep culture and wisdom of the art of dancing in Kabuki plays. Accompanied by the music in the genres of *nagauta* or *hauta*, their classical pieces bring to life the vibrant atmosphere of ancient Edo in Kabuki theatre, while their new pieces,



Yong Min Cho (Photo Sihoon Kim)

based on the music of popular songs and ballads, evoke the landscapes and different climes in the various Japanese provinces. Coordinated by Bonaventura Ruperti, the events have been organised thanks to collaboration between the Fondazione Giorgio Cini, Ca' Foscari University, Venice, the Japan Foundation, the Museo d'Arte Orientale, Venice, and the Teatro Stabile del Veneto.



(Photo Christopher Ballangee)

19 NOVEMBER 2019
VENICE, AUDITORIUM SANTA MARGHERITA

Ethnographic Documentary Series *Eyes on Music*

The *Eyes on Music* series of film documentaries is part of a larger project launched in 2018 by the Intercultural Institute of Comparative Music Studies that involved training students and the promotion and production of support activities in the field of visual and multimedia ethnomusicology. The purpose of this series is to encourage the circulation of documentaries of ethnomusicological interest through screenings, moments of reflection and meetings with the directors.

Coordinated by Marco Lutz and Simone Tarsitani, the first edition, to be held on Tuesday 19 November, will be divided into two parts.

The first part consists of showing three documentaries dedicated to three different musical practices in the Caribbean area with a presentation by the coordinators of the event: *The Other Side of the Water* by Jeremy Robins and Magali Damas (2011) shot in Haiti and New York and dedicated to “rare” music; *Santeros* by Marco Lutz (2015), a film on the sacred *batá* drums of the Cuban Santería; and, lastly, the world premiere of *Sweet Tassa: Music of the Indian-Caribbean Diaspora* by Chris Ballangee (2019), winner of the Carpitella Scholarship Award 2018, dedicated to the tassa music of the Indian communities of Trinidad and Tobago.

The second part of the event includes the screening of *Voices of the Rainforest* by Steven Feld (2019), which will be presented by the well-known American scholar. The film documents twenty-four hours of life in the Kaluli community in the Bosavi rainforest (Papua New Guinea). This compelling multimedia work was filmed in high resolution (4K) with multi-channel audio combining audiovisual materials collected from 1976 to 1999 with new images from 2018.

19 – 20 NOVEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *The Triumphant Venice of Francesco Morosini (1619-1694). Ceremonials, Arts and Culture*

As part of the celebrations for the 400th anniversary of the birth of Francesco Morosini (Venice 1619- Nauplio 1694), the Institute of Art History is organising an international study conference focused on the admiral, diplomat and then doge, known as the Peloponnesian, and 17th-century Venice. Morosini was the last of the illustrious patricians who made the Serenissima Republic great and was able to restore part of its former political and military influence on the



Filippo Parodi, *Busto of Francesco Morosini*.
Venice, Museo Correr

international chessboard, thus resurrecting the Venetians' dream of possessing a maritime empire in the Levant.

Morosini was a remarkably important figure who exercised a greater influence than any other condottiere even aspired to in the entire history of the Venetian Republic. He ably orchestrated a completely new self-celebratory strategy in terms of the efficacy of communication tools in a Venice that effectively maintained its primacy in the cultural and artistic fields. Selected from among the most eminent scholars of 17th-century cultural and art history, the twenty speakers at the two-day conference will examine and illustrate various topics, including the vital theme of Morosini's public image and his deeds as found in the artistic production of leading sculptors, painters, architects and illustrators. A second, closely connected theme is the great proliferation and popularity of spectacles, regattas and civic festivities. Other papers will focus on the literary production inspired by Morosini

in the significant years when art in Venice was developing in the direction of the Baroque. Lastly, some speakers will analyse the phenomenon in churches, monuments and images linked in various ways to the legend of Morosini.



Eleonora Duse in various roles. Press cutting.
Fondazione Giorgio Cini, Institute for Theatre and Opera,
Eleonora Duse Archive

27 – 29 NOVEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference *Theatre in Photography. Actors and Photographers in Belle Époque Italy*

To mark the 180th anniversary of the birth of photography, the Fondazione Giorgio Cini Institute of Theatre and Opera, in collaboration with Fondazione Fratelli Alinari per la Storia della Fotografia, has organised a conference on the relationship between the nascent art of photography and the world of Italian theatre during the Belle Époque. The aim of the meeting is to study 19th- and early 20th-century photographic production with an emphasis on the kind of "elective affinity" between theatrical practice and photographic practice that strongly characterised the early decades in the history of photography. To understand the main features of this phenomenon and study their repercussions on the theatrical world and society of the time, the conference will identify the photographers who dealt with the genre and then reconstruct their relationships with the stage actors or companies they portrayed. There will be a special focus on portraits of actresses and the diffusion of this type of photograph in the popular and specialised press. With an advisory committee made up of Maria Ida Biggi, Stefano Mazzoni, Tiziana Serena, Emanuela Sesti and Marianna Zannoni, the conference will be jointly held with the University of Florence and Ca' Foscari University, Venice, under the patronage of the Istituto Centrale per il Catalogo e la Documentazione (ICCD, Central Institute for Cataloguing and Documentation) and the Società Italiana per lo Studio della Fotografia (SISF, Italian Society for the Study of Photography). The event will enjoy the support of the Fondazione Venezia.

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2 DECEMBER 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Study Day *Philo of Alexandria: at the Crossroads of Civilisations*

The Centre for Comparative Studies of Civilisations and Spiritualities is organising a day of study devoted to Philo of Alexandria, in collaboration with Giuseppe Balzano (University of Brussels and director of Beit Venezia, Casa della Cultura Ebraica). Philo of Alexandria (c. 20 BC – c. AD 45) developed his complex philosophy after studying and crossing over various religious and philosophical traditions. His Platonic interpretation of the Bible laid the foundations for the encounter between Greek philosophy, Judaism and Christianity. The *Logos* as a philosophical concept and a religious notion is undoubtedly the most original feature in this monumental work. The study day sets out to explore how the central role of language in Philo's thinking, his "logocentrism", came to influence subsequent monotheistic philosophical traditions. One of the most original aspects of this study day will be the special focus on Philo of Alexandria's influence on Islam.



Pierluigi Samaritani, design for *Eugene Onegin*
by Pyotr Ilyich Tchaikovsky, Florence 1975. Venice,
Pierluigi Samaritani Archive, Institute of Theatre and Opera,
Fondazione Giorgio Cini

16 – 17 JANUARY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Lumière Matière*

The international conference, *Lumière Matière*, has been promoted by the research group Lumière de Spectacle (LdS, part of the CEAC Laboratoire at the University of Lille 3), jointly directed by Véronique Perruchon and Cristina Grazioli. Held in collaboration with the Fondazione Giorgio Cini Institute of Theatre and Opera and the University of Padua, the conference sets out to stimulate thinking on the theme of "light as matter", in its interaction with the various constituent parts of theatre – body, colour, movement, text, sound, space and time – and in its specifically theatrical dimension. Through the exploration of themes such as the dramaturgy of light and its plasticity, one of the aims is to offer an opportunity to describe the means required to develop a discourse in light on stage and to grasp its peculiarities in

the context of stage coefficients. Starting from the performing arts, the studies on light will also take in all possible affinities in the fields of physics, the visual arts and aesthetics.

The conference will be held in two stages at different venues: the University of Lille 3 (7-8 November 2019) and the Fondazione Giorgio Cini (16-17 January 2020).

1 – 5 FEBRUARY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars
Twinned Labyrinths. Antonio Caldara in Venice and at Vignanello
(1709-1716)

The *Twinned Labyrinths* seminar pays homage to the Venetian composer Antonio Caldara, a singer, violinist and cellist in the Cappella Ducale San Marco and a long-term guest in the residences of Prince Francesco Maria Ruspoli, including Vignanello Castle (Viterbo), where he met some of the most distinguished musicians of the age and composed an immense repertoire of cantatas, serenades and oratorios. Some of these pieces were performed in the courtyards and gardens of the prince, including the famous Vignanello *Giardino di verdure*, a kind of garden maze built by Ottavia Orsini in 1611.

The seminar will focus on instrumental chamber repertoires and the works composed during the Vignanello period, with a special emphasis on cantatas and serenades. There will be master-classes by Amandine Beyer and lectures for violinists and solo singers, with a final concert on 4 February at the Squero Auditorium. Directed by Pedro Memelsdorff, the seminar has been organised by the Fondazione Giorgio Cini with the contribution and collaboration of the Fondation Concordance and the Irma Merk and L. + Th. La Roche Foundations (Basel, Switzerland).

COLLECTIONS



FIG. 1 Follower of Cima da Conegliano, *Madonna and Child*, oil on panel. Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation

The Mario and Fortunata Manzelli Donations: Photographs, Books and Paintings

The photo library of the Fondazione Giorgio Cini Institute of Art History is one of the richest photographic resources for the documentation of the history of Italian art. One of its peculiarities is that over the decades it has received numerous photographic archives of art historians who have left their mark on the history and academic developments of the Institute. The specific configuration and genetic identity of these archives reveal the close connection with the methods and approaches of the art-historical research of their owners. Alongside the huge collections of photographs gathered by the first two directors of the Institute of Art History, Giuseppe Fiocco and Rodolfo Pallucchini, there are collections once owned by Venetian art specialists whose professional careers and studies were interwoven with the life of the Institute: from Sergio Bettini to Nicola Ivanoff, George Knox, Norman E. Land, Anne Markham Schulz, Francesco Valcanover and Franca Zava. To these names must be added that of the Venetian art historian Mario Manzelli (Venice, 1914-2009). After serving in the Italian Navy as a freighter engine officer from 1933 to 1936 and as a reserve officer on

cruisers in the war years, he occupied management positions at the Montecatini and Edison thermo-electric plants. Then, in 1978, Manzelli enrolled at Ca' Foscari University, Venice, and became one of Terisio Pignatti's most brilliant students and a great expert on Venetian landscape painting. In 1991, he published the results of his thorough studies in a monograph on the production of the Emilian *vedutista* Michele Marieschi and his alter-ego, Francesco Albotto, who worked in the same workshop as Marieschi, and, provided him with models and compositions for fifteen years. In fact, Manzelli distinguished between the two with impeccably meticulous precision, earning praise and plaudits from Federico Zeri, Eduard Safarik, Egidio Martini, Erich Schleier and Peter Humfrey. In 1999, he published a monograph on the *vedute* of the Modenese artist Antonio Joli. On the basis of research conducted with his usual philological rigour and according to the principles of consolidated connoisseurship, he doubled the number of paintings previously known to have been by Marieschi.

The result of patiently collecting different phototypes, from positives on photographic paper to transparencies (mainly slides), his personal archive is closely bound to his publications and the specific interests in his studies: the homogeneous corpus of about 800 photographs is dedicated to some of the key personalities of Italian landscape painting. On these grounds, it was donated to the Fondazione Giorgio Cini in 2005, as part of the *Archivi del Vedutismo* project, started in 1999 by Alessandro Bettagno with the aim of collecting reproductions of works of art from one of the most representative and characteristic genres in 18th-century Venetian figurative culture. Two years after the acquisition of the photographic archive,



FIG. 2 Unknown Venetian artist (after Palma Vecchio), *Rest on the Flight into Egypt and Saint Francis of Assisi*, oil on canvas. Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation



FIG. 3 Palma Vecchio (?), *Rest on the Flight into Egypt*, oil on canvas. Venice, Ca' Rezzonico-Museo del Settecento Veneziano, Pinacoteca Egidio Martini

Mario Manzelli arranged for the donation of a thousand books and art catalogues from his personal library, thus further enhancing the section dedicated to the masters of Venetian landscape painting. With this gift, “I think I have repaid, at least in part, my presence and the help received in around twenty years at the library and the photo library of this Institute” (from his letter of donation, 10 March 2007). In 2017, a group of eighteen paintings by old masters, mostly from the Venetian school, were added to the photographs and books. They had originally belonged to Manzelli, who left them to his sister Fortunata in 2009. She then donated them to the Fondazione Giorgio Cini in loving memory of her brother: an act of generosity that in fact fulfilled the desire, voiced by Manzelli, to reunite the works of art with his photo library and personal library. The Fondazione Cini dedicated one of the rooms of the Presidency to Mario and Fortunata Manzelli, who died last November, and some paintings from his collection now hang in that room. Pending more detailed studies focused on chronology and autography and the impossibility of treating them at length here, we will concentrate on Manzelli’s most important studies and interests that certainly provide stimulating ideas for further thought. The paintings on panel include a *Madonna and Child*, purchased from the antiquarian Anacleto Frezzati in Venice as a work by Cima da Conegliano (fig. 1). Datable to the early decades of the 16th century, this painting is actually a replica after a Cima prototype for private devotion, or more specifically a *Madonna and Child* now in the Fine Arts Museum of San Francisco (c. 1504), which provided the source of inspiration in the arrangement of the poses and many compositional details of the figures. The landscape in the Manzelli *Madonna*, however, among the most abraded parts, is handled differently, as was the practice in the production of such replicas. Despite the wear and impoverished paint, probably due to rash cleaning, the painting reveals a certain enduring quality, evident in the design that emerges in the now unglazed areas. It is difficult to attribute a work in such a poor condition, and in any case no elements can be identified to include it in the production of a faithful emulator of Cima’s prototypes, such as Antonio Maria da Carpi, as confirmed by the comparison, for example, with a signed *Madonna* in Budapest. A second replica of the San Francisco autograph work was also attributed to Da Carpi. Now in the Walters Art Museum, Baltimore, this painting presents a stylistic handling analogous to the Cini *Madonna* and does have some similar details, such as the slender floral frieze in the border of the Virgin’s cloak. For the same Venetian antiquarian, Anacleto Frezzati, in the early 1960s, Manzelli acquired a small 16th-century painting on panel of the *Holy Family with Saint Francis of Assisi*, a work for private devotion with the figure of Saint Francis worshipping the sacred group and inviting the faithful to follow his path of meditation (fig. 2). The subject should be more correctly identified



FIG. 4 Circle of the Bassano Family (after Francesco Bassano the Younger), *Adoration of the Shepherds*, oil on canvas. Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation

as the *Rest on the Flight into Egypt*, however, as the walking stick in Joseph's hand and the bundle at his feet suggest. Set in a building with a ruined arch, the work belongs to a popular tradition of devotional painting established in the Venice in the early 16th century, thanks to the famous prototypes by Giorgione (the Benson *Holy Family*) and Titian (*The Rest* in Longleat House, Warminster). After being crossed over with the theme of the *Sacra Conversazione* immersed in the landscape, this tradition yielded remarkable results in the production of painters such as Palma Vecchio, Bonifacio de' Pitati, Paris Bordon and Lorenzo Lotto. Indeed, Manzelli acquired this painting as a work by Lotto, supported by rather generous attributions made by Fiocco and Mariacher. The work can be more usefully compared to a prototype by Palma Vecchio, documented through a series of paintings in his workshop: in particular the group of the *Virgin and Child with Saint Joseph* has a similar compositional scheme and style as a painting in the Egidio Martini collection at Ca' Rezzonico (fig. 3), which Roberto

Longhi assigned to Jacopo Palma and dated 1520-1525. This scheme is also found in the Uffizi *Rest on the Flight to Egypt* and in the Lichtenstein *Holy Family* and, albeit with the significant variation of a Giorgionesque landscape instead of the building, in a painting slightly larger than the Manzelli *Rest on the Flight*, which appeared on the antiquarian market and was assigned by Federico Zeri to the workshop of Palma Vecchio. This example confirms the circulation of Palma models repeated according to immediately recognisable schemes and from time to time varied at the requests of the devout patrons. Although a large part of the surface layer is abraded and has lost its glazing, making stylistic analysis difficult, some high-quality details that have been spared by time emerge, such as the fine face of Saint Joseph, forged by the soft chiaroscuro texture, rendered with fused impastos and by the skilful use of thin brushstrokes that make his hair and beard vibrant. This is small exercise in Palmesque tonal impastos, as revealed by the comparison with the head of Saint John the Evangelist in the polyptych painted by Palma Vecchio for the parish church of his native town, Serina, around 1515-1517. In the group of 16th-century paintings from the Veneto area, a small canvas with the *Adoration of the Shepherds* from the turn of the 16th and 17th centuries can be immediately recognised as an example of the vast, oft-repeated production of this subject in the circle of Jacopo Bassano (or Jacopo da Ponte), starting from the popular models painted by the founding fathers of the Da Ponte family of artists (fig. 4). In this specific case, although based on an illustrious model of a late work by Bassano for San Giorgio Maggiore in Venice, also on the theme of the nocturnal scene with the manifestation of the sacred envisaged through the use of light, the Manzelli canvas replicates a composition by one of Jacopo's most gifted sons, Francesco, found in an autograph work now in the Galleria Doria Pamphilj, Rome and known through numerous copies. Although simplified in its handling, the vibrant paint is reminiscent of some works firmly attributed to his brother Girolamo da Ponte.

In terms of quality, the most interesting work in the Manzelli group is an 18th-century painting of *Rebecca at the Well*, fairly firmly ascribed to the brush of the Venetian Girolamo Brusaferrò (fig. 5). A tasteful, elegant artist at that stylistic crossroads characterising the early decades of 18th-century Venetian painting, Brusaferrò was exposed to classicist influences through his



FIG. 5 Girolamo Brusaferrro, *Rebecca at the Well*, oil on canvas.
Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation

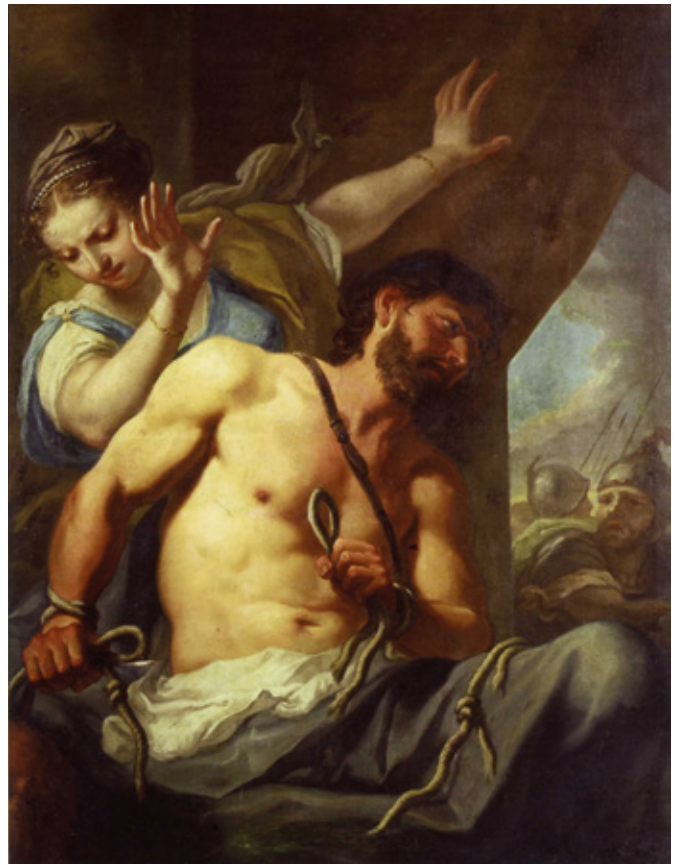


FIG. 6 Girolamo Brusaferrro, *Samson and Delila*, oil on canvas.
Private collection

training with Nicolò Bambini and in the wake of the art of Molinari, Bellucci and Balestra, while also pursuing the quest for a more dynamic, rougher use of paint, following the model of Sebastiano Ricci. Indeed, Brusaferrro constantly returns to Ricci, especially in his frescos, attenuating, however, his impetuous use of paint and the lightness of Rococo touch, through an instinct for surviving 17th-century natural elements. The painting is part of the tradition for much sought after cabinet paintings depicting half figures from the Old Testament, which, like subjects from Antiquity, were often intended for cycles conceived as “icon galleries” of the virtues of patrons and their families, or as admonitions by *exempla* from sacred and classical texts. The scene shows the moment when Abraham’s servant, sent by the patriarch to his homeland to choose a wife for his son Isaac, meets the beautiful Rebecca at a well in the town of Haran. After quenching his thirst, the servant, as instructed, hands her some rings and bracelets to seal the marriage proposal (Genesis 24: 15-26). The painting closely follows the Biblical text, rendered by smooth paint and fresh colours from a palette mainly of a few tenuous tonal combinations and pastel hues that dominate the composition. The *Rebecca* can be compared to paintings of a similar format attributed to Brusaferrro, also involving the iconography of female Old Testament figures and layouts close to the compositions of Antonio Molinari. And, in fact, some of Brusaferrro works were attributed to Molinari only to eventually be returned to his own catalogue. A *Samson and Delila*, for example, on the Florentine antiquarian market before being auctioned by Semenzato, is similar in the impastos, balanced chiasmatic composition and pictorial handling; another *Samson and Delila*, once on the Genoese antiquarian market (fig. 6), has the same iridescences in the garments and soft chiaroscuro, albeit with a rougher painted



FIG. 7 Nicolas Lancret (?), *Scène galante*, oil on canvas.
Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation



FIG. 8 Nicolas Lancret (?), *Scène galante*, oil on canvas.
Venice, Fondazione Giorgio Cini, Fortunata Manzelli Donation

surface; or again the *Laban, Jacob and Rachel*, also recently auctioned, which has most affinities with the *Rebecca at the Well*, especially in the depiction of Rachel, a model figure found in other works from the same time, such as the splendid *Allegory of Loyalty*, previously in Chaucer Fine Arts, London. All of these works can be referred to the period of the artist's early maturity, around the second decade of the 16th century, when the Manzelli *Rebecca* was probably also painted. To end this summary selection of works, we can turn to a pair of small paintings full of the grace, sensuality and gallantry of French Rococo. The first depicts a courtship scene with two aristocratic couples under the severe gaze of their tutor, set in a classical clearing, while the landscape flows backwards in a river view (fig. 7). The second work is a painting of a gallant scene, this time set in front of the houses of a village. The main figures are two female fruit vendors, one seen from the back and courted by a young man, who looks round at the observer, while the other woman, with her wares at her feet, playfully attracts the attention of a child half-hidden in bushes (fig. 8). Spring love and the enchantment of fondly contemplated youth cut across social classes in this timeless dream of 18th-century Arcadia. The light, fractionated touch, the soft hues with silvery streaks, the vaporous, wavy contours, the fluttering leaves, the pink, peach and blue sky, and the subtle Watteau-like faces are all elements strongly reminiscent of the manner of Nicolas Lancret around the 1720s. Considered a leading figure in French Rococo painting for "the refined grace of his brushwork and design" (Pignatti), Lancret was the principal exponent of the pictorial genre of the *fête galante* and the dramatisation of social life and its rituals in the France of Louis XV. Here he seems to pay homage to the great Watteau, a constant source of inspiration, by dressing up the young suitor as the pantomime character Pierrot.

Special thanks are due to Angelica Cardazzo and Antonella Panni.

Alessandro Martoni

PROJECTS AND RESEARCH



Friends of the Fondazione Giorgio Cini

For almost seventy years the Fondazione Giorgio Cini has been committed to developing an ambitious model of patronage, based since its creation on its numerous activities and very rich collections, as stipulated by the family of Vittorio Cini, and with the invaluable support of companies and individuals, who are supporters of the Foundation. Their generous donations have contributed over the years to funding the overall running of the Foundation. But they have also enhanced its collections and its programmes of events with new archival, artistic or

technological resources, through donations and bequests to the Foundation's Library, Centres and Institutes, thus providing inexhaustible sources of study for researchers, scholarship-holders and specialists.

In summer 2019 a new patronage project was launched – the Friends of the Fondazione Giorgio Cini Programme – with the aim of encouraging individuals who enjoy coming to the Foundation (researchers attending the numerous conferences library users, concert-goers, and visitors to temporary exhibitions, permanent collections, and other events) to become part of its philanthropic tradition.

Support from companies and private individuals to non-profit making foundations is in fact increasingly important in Europe. And in Italy, too, it has become a significant strategy for cultural institutions, especially when they have very strong links with the local context. In this sense, the Fondazione Giorgio Cini Statute stresses how its purpose is indissolubly linked to Venice, because it has the duty both to promote the restoration of the monumental complex on the island of San Giorgio and to develop “cultural activities connected, directly or indirectly to





Venice, its history and traditions as a crossroads of various cultures” (Article 2).

Thanks to this new programme, regular visitors attracted to the Fondazione Cini’s many events and who share its values and mission can contribute to keeping its cultural activities alive and further strengthen their bond with the Foundation by means of a donation.

By subscribing to the programme, the Friends of the Fondazione become participating supporters. From the moment of joining, for twelve months each Friend will receive special benefits from the Foundation and its partners, such as free admission to the Palazzo Cini Gallery, guided tours of the monumental complex, tickets for concerts at the Squero Auditorium, dedicated events and visits, discounts at the San Giorgio Café and special rates at the Garage San Marco in Piazzale Roma.

Anyone wishing to share their interest in the Foundation’ activities and mission and extend the community of Friends, can gift a membership card to one or more people.

It is hoped that this community will include a large contingent of young supporters. For young people, two types of “friendship” have been created: under 18 year-olds can take their first steps in the Foundation with their parents thanks to a single FAMILY card; then, up to the age of 25, as young adults, they will be able to support the Foundation directly and become active members of the community with the YOUNG card, which also offers dedicated events.

“Friends” can choose the amount they wish to pay by selecting one of the following six categories. The various options have been specifically designed to match the different ways of visiting the Foundation and attending its events.

FRIEND – € 60

- . Free admission to Palazzo Cini and a discount for one guest
- . Guided tour of the monumental complex, concessions for other visits and a discount for a guest
- . A ticket for a selection of concerts at the Squero Auditorium (required booking at the Development Office)
- . Discounts at the San Giorgio Café
- . Special rates at the Garage San Marco
- . Events reserved for Friends

DUO – € 95

- . Same benefits as a FRIEND card but for two holders

YOUNG – € 25

- . Same benefits as a FRIEND card but for a holder under 25
- . Events reserved for Young Friends

FAMILY – € 100

- . Free admission to the Palazzo Cini for two adults and two under 18-year-olds
- . Guided tour of the monumental complex for two adults and two under 18-year-olds
- . Discounted rates for access to the San Giorgio Maggiore Bell Tower
- . Discounts at the San Giorgio Café
- . Special rates at the Garage San Marco

PATRON – € 500

- . FRIEND benefits for two people, including the card holder
- . Free admission to all guided tours on the Island of San Giorgio Maggiore
- . 4 tickets for concerts at the Squero Auditorium with courtesy drinks for two at the San Giorgio Café (required booking at the Development Office)
- . Events reserved for Patrons and Benefactors

BENEFACTOR – € 1,000

- . FRIEND benefits for two people, including the card holder
- . Free admission to all guided tours on the Island of San Giorgio Maggiore
- . Personal invitation for two people to the Foundation's exhibition previews
- . Subscription for two people to the Squero Auditorium concert season with courtesy drinks for two at the San Giorgio Café (required booking at the Development Office)
- . Private visits, to be agreed with the Benefactor
- . Events reserved for Patrons and Benefactors.

You can subscribe to the programme in just a few minutes by going to the www.cini.it/amici page on the Foundation's website to complete the appropriate form and make the donation by credit card. Membership of the programme can also be taken out directly at the Foundation with the help of staff at the Ticket Office on the Island of San Giorgio Maggiore or at the Palazzo Cini during opening hours, or at special events announced in the Foundation's Newsletter.

The subscription is considered to be a donation and as such tax-paying residents in Italy can enjoy tax deductions of 19% off the total amount paid for membership.

More partnerships will enrich the Friends of the Fondazione Giorgio Cini programme in the future, offering additional benefits and specific support for individual projects. Information about them will be shared through the Friends of the Fondazione network, whereas updates and new projects potentially of interest to anyone wishing to offer further support will be announced in the Foundation's public communications, website and social media.

Add your own piece to a beautiful mosaic and join the community of the Friends of the Fondazione Giorgio Cini in meeting the challenges of the future together: become a Friend of the Fondazione Giorgio Cini.

For further information about the programme, details of membership and updates, go to www.cini.it/friends.

Flavia Lombardo

PRESENCES ON SAN GIORGIO



Tamaro De Marinis and his wife, Clelia Zucchini,
on the belvedere of the Villa Montalto, Florence

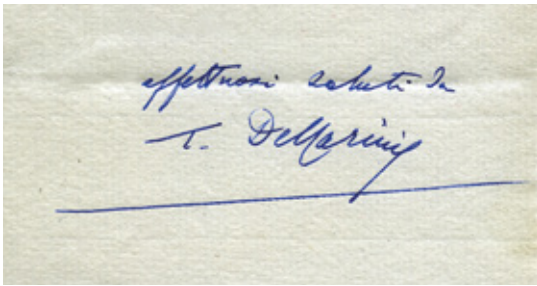
Tamaro De Marinis (1878-1969), “Prince of Bibliophiles”

The scholar, bookseller and collector of antique books, Tamaro De Marinis was born in Naples in 1878 and died in Florence in 1969. The fiftieth anniversary of his death this year offers an opportunity to promote studies on his long, prolific life, and, indeed, in autumn some studies will be publicly aired thanks to a conference organised by the Fondazione Giorgio Cini (14-15 October 2019). Tamaro De Marinis was dubbed the “prince of bibliophiles” by his contemporaries and it was precisely his refined collecting taste combined with his skill as a dealer and his vast knowledge of antique books that make him the notable personage that we wish to describe briefly here. He spent his formative years in Naples following a far from standard school curriculum, which, however, introduced him to antique documents at an early age. In 1900, he moved to Florence to work in the famous antiquarian bookshop of Leo Samuel Olschki (1861-1940), where he remained until 1904, when he left and opened his own successful bookshop. For twenty years, first in Via Vecchietti and then in Piazza Strozzi, he sold wonderful illuminated manuscripts, splendid illustrated printed editions, entire renowned book collections and unique items.

This lively circulation of books and other items in his shop is documented in twelve catalogues published from 1904 to 1913, nine bookshop bulletins published from 1918 to 1923, and the three sale catalogues from when his business finally closed. From the Villa Montalto sul Salviatino, his luxurious Florentine home since 1924, he continued his excellent work as a consultant for well-served collectors, and often travelled so as never to miss a major book auction. He was also always ready to acquire entire private libraries, during a fertile period for the antiquarian booksellers market, which lasted until the second half of the 20th century. De Marinis was not only an antiquarian bookseller, but also a meticulous, tireless scholar, and the author of two oft-cited monumental works: *La Biblioteca napoletana dei Re d'Aragona* (The Neapolitan Library of the Kings of Aragon), a remarkable “virtual” reconstruction of the dispersed Aragonese library in four volumes, compiled from 1947 to 1952 and completed with two supplements published in 1969 – the result of a lifetime’s studies; and *La legatura artistica in Italia nei secoli XV e XVI* (Artistic Binding in Italy in the 15th and 16th Centuries), three volumes published in 1960 describing over 3,000 bindings. The Fondazione Cini library now holds the reordered preparatory material for this book (photographs, typescripts and *frottis*). A close look at his personal bibliography reveals that he made scholarly contributions throughout his life: starting from the age of eighteen with an essay on the preacher and printer Roberto da Lecce and some previously unpublished Aragonese documents up to the posthumous publication in 1970 of *Nuovi documenti per la storia del Rinascimento* (New Documents for the History of the Renaissance).



Tammaro De Marinis at the 5th International Bibliophile Conference, Fondazione Giorgio Cini, 1967



From a letter to Carla Barbantini, dated 2 May 1963

His acknowledged leading role on the book market combined with his studies and continuous updating of the history of antique books – you only have to browse through his own study library for evidence of this – were what led to his refined bibliophile taste materialising in a spectacular, magnificent collection of illustrated books from the 15th and 16th centuries, which are either very rare or unique. In his home at Villa Montalto, he would show off his collection to guests who almost routinely visited him: from Ugo Ojetti to Bernard Berenson (not only friends but also neighbours on the road from Florence to Fiesole), Benedetto Croce, Giovanni Gentile (who was murdered near the villa entrance gate), Cardinal Tisserant and Cardinal Albareda (Prefect of the Vatican Library). The milestones in this overview of De Marinis' career include two exhibitions to which he made a substantial contribution both in scholarly and organisational terms. Thanks to his network of excellent relationships with collectors and librarians from all over Europe, he managed to obtain memorable loans both for an exhibition on Italian artistic binding at the Palazzo Pitti, Florence in 1922, and for a Parisian exhibition on antique Italian books in 1926. He later curated an exhibition on San Giorgio (1962) to mark the visit of the Grolier Club of New York, an association of bibliophiles. In their *Iter Italicum*, a sort of travelogue of their visits to Italian libraries, there is a comment on the day spent on San Giorgio: "The exhibition at the Giorgio Cini Foundation was the most carefully prepared and thought-out of all the exhibitions."¹ But long before the 1960s, the United States had heard of De Marinis.

In fact, he was responsible for retrieving and bringing back to Italy the celebrated Borso D'Este Bible. Illuminated on every page by Taddeo Crivelli and other Italian Renaissance masters, and therefore extremely valuable, it had appeared on the French market and, although already acquired by the Morgan Library, New York, it was donated to the Estense Library in Modena where it has been kept since 1923. The sponsor of this operation was Giovanni Treccani who, shortly afterwards, with Giovanni Gentile, founded the Istituto dell'Enciclopedia Italiana (Institute of the Italian Encyclopaedia). Not surprisingly, De Marinis was made director of the section on "Books and Manuscripts", and he personally compiled over 150 entries for the encyclopaedia. In 1964, Salvatore De Maio published a significant biographical essay on De Marinis as an introduction to the four volumes of *Studi di bibliografia e di storia in onore di Tammaro De Marinis* (Studies on Bibliography and History in Honour of Tammaro De Marinis), promoted by the Vatican Apostolic Library, the favourite library of the scholar of manuscripts and bindings. An important update and partial revision of De Maio's portrait came with Alessandro Perosa's "Ricordo di Tammaro De Marinis" and Franca Petrucci Nardelli's portrait in *Collezionismo, restauro e antiquariato librario* (2002).² From the foregoing comments, it's fairly obvious that there had already been some extemporary contacts between the antiquarian and the activities of the Fondazione Cini. But they become more explicit when we discover that De Marinis was always ready to suggest potential book purchases to Vittorio Cini. Thanks to the correspondence now in the Vittorio Cini Archive, we see how the relationship between the two, initially only professional, soon turned into friendship and mutual affection. The bookseller's insistent proposals were often gratefully taken up by

Cini, while at other times he graciously declined them, but always after careful consideration. One of the emblematic cases was the proposed acquisition, then actually made in 1939, of the Venetian section of the Prince of Essling's extraordinary library, an exceptional collection of illustrated editions from the 15th and 16th centuries. Who better than De Marinis could have written the catalogue for this collection, knowledgeably built up over the years by Vittorio Cini? In 1941, in fact, *Il Castello di Monselice*³ was published by Officina Bodoni. This work describes, item after item, Vittorio Cini's antique books preserved in his Monselice residence. They then passed into the Foundation library in the early 1960s, along with the former Hoepli collection of illuminated cuttings.⁴ Around this time, the antique collection of the library was enhanced by some non-Venetian illustrated editions, left to the Foundation by Tammaro De Marinis himself, who knew the Cini-Essling collection so well and was able to perfect the donation by avoiding any doubles. Rather, he tastefully and consistently supplementing it by selecting works from his priceless collection of a lifetime. A further sign of his presence on San Giorgio is his study library: more than 2,000 books on the history of books, libraries, the press, illuminated manuscripts and collecting. This is an indispensable resource for anyone interested in the study of antique books. It includes lists, catalogues and monographs often unavailable in the major Italian libraries. While the bibliographic analysis of this collection attests to its owner's deep knowledge of the subject, the material analysis of the volumes, with their handwritten dedications or gift notes, yet again confirms his vast network of esteemed, renowned acquaintances. These personal and professional relationships enabled him to achieve the best results in his career. You only have to scroll down the list of lenders to the incomparable 1926 Paris exhibition to grasp how the principal collectors, thanks to his mediation, agreed to loan books, thus guaranteeing the success of the exhibition. By a happy coincidence, those lenders included the Prince of Essling, who sent some of his most important incunabula to Paris, and they are now in the Nuova Manica Lunga Library on San Giorgio. Significantly, among the documentary material on binding, we find evidence of the mutual esteem characterising the relations between De Marinis and librarians responsible for antique collections. They provided him with numerous photographic reproductions, which were of great importance for the 1960 publication,⁵ especially since the images on full plates were one of the strengths of the book. Many aspects of Marinis' life and work require further study. The conference devoted to him in the place where much of the relevant material evidence is preserved, confirms an ever-vital bond between the "prince of bibliophiles" and the Fondazione Giorgio Cini. De Marinis is therefore undoubtedly an important "Presence on San Giorgio". And he is also *present*, in the sense that he is always with us when he is being discussed or written about.

Ilenia Maschietto

1. Gabriel Austin, *Iter italicum*, The Grolier Club, New York 1963.
2. *Studi di bibliografia e di storia in onore di Tammaro De Marinis*, Tipografia Valdonega, Verona 1964; Alessandro Perosa, "Ricordo di Tammaro De Marinis", in *Annali dell'Istituto italiano per gli studi storici*, 4, (1973-1975), 1979, p. 369-391; Franca Petrucci Nardelli, "Tammaro De Marinis" in *Collezionismo, restauro e antiquariato librario...*, Sylvestre Bonnard, Milan 2002.
3. Tammaro De Marinis, *Il Castello di Monselice: raccolta degli antichi libri veneziani figurati*, Officina Bodoni, Verona 1941.
4. *Mindful hands: i capolavori miniati della Fondazione Giorgio Cini*, edited by Alessandro Martoni, Massimo Medica, Federica Toniolo and Cinisello Balsamo, Silvana editoriale, Cinisello Balsamo 2016.
4. Tammaro De Marinis, *La legatura artistica in Italia nei secoli 15. e 16.: notizie ed elenchi*, Alinari, Florence 1960.

PUBLICATIONS

CATALOGUES



Burri. La pittura, irriducibile presenza

Edited by Bruno Corà

Forma edizioni, Florence, 2019

This is the catalogue of the retrospective exhibition (10 May-28 July 2019) devoted to Alberto Burri (Città di Castello 1915 - Nice 1995), curated by the art historian and president of the Fondazione Burri, Bruno Corà. Organised by the Fondazione Giorgio Cini, the exhibition was seen as being a climax to international events in recent years celebrating the centenary of the birth of the Umbrian artist. The itinerary followed the most important stages in Burri's artistic career chronologically through about fifty works, selected from his most significant series: from

the very rare *Tars*, *Moulds* and the monumental *Sacks* to *Combustions*, *Woods*, *Plastics*, *Cracks* and the late *Cellotex*, marking the last period of his artistic production. The catalogue reconstructs the development of a great pioneer of the new 20th-century painting, who through his experimentation addressed the crucial theme of the use of humble materials and their transformation into works of art. The introductory essays in the catalogue are by Bruno Corà and the director of the Fondazione Cini Institute of Art History, Luca Massimo Barbero.



Piranesi Roma Basilico

Edited by Istituto di Storia dell'Arte

Contrasto Editore, Rome, 2019

Piranesi Roma Basilico, a book produced in collaboration with the Fondazione Cini, brings together a wide selection of the photographs of Rome that Gabriele Basilico took in 2011, for the purpose of comparing them with the celebrated etchings by Giambattista Piranesi. The book includes essays by Luca Massimo Barbero, Mario Bevilacqua, Michele De Lucchi, Pasquale Gagliardi, Alessandro Martoni, Roberta Valtorta and the text of a conversation between Gabriele Basilico and film director Amos Gitai. In 1748, the Venetian artist Piranesi arrived in Rome and made one of his most famous series of engravings: the *Vedute di Roma*. This was not only a description of the city but also its projection into a vision. Rome

was transformed through the eyes of the artist, who declared he had fallen in love with the stunningly beautiful eternal city. In 2011, the photographer Gabriele Basilico was invited by the Fondazione Giorgio Cini to follow in Piranesi's footsteps and photograph the same views of Rome that the artist had etched in the 18th century. He thus looked for the ideas and suggestions that Piranesi had fashioned in his prints. On that occasion only 32 of Basilico's 300 photographs on the subject were shown at the Foundation, which is why it seemed appropriate to honour his extraordinary ability to reinterpret the work of Piranesi by publishing 67 of his photographs alongside 67 of the great artist's etchings.



Maurice Marinot. Il vetro 1911-1934

Edited by Jean-Luc Olivié and Cristina Beltrami
Skira Editore, Milan, 2019

Published on the occasion of the exhibition curated by Jean-Luc Olivié and Cristina Beltrami, organised by LE STANZE DEL VETRO in collaboration with the Musée des arts décoratifs, Paris, the book recounts Marinot's key role in the history of modern and contemporary glass through more than 200 unique pieces from prestigious museums, as well as over 100 preparatory drawings, sketches and designs for objects. A great glass artist, who revolutionized glassmaking techniques and taste, Maurice Marinot (1882-1960) was a tireless experimenter, whose glass inventions were emulated for decades. After training in Paris, Marinot often featured in the Fauve movement at the beginning of his career. In 1911, almost by chance he discovered the medium of glass, which he used as a unique means of artistic expression. In 1912 he participated in the Salon d'Automne and

the following year he started to be exclusively diffused by the prestigious Hébrard Gallery (1913). Over the years, Marinot's relationship with the medium of glass became increasingly physical and he finally came fully to grips with glassmaking as of 1922-1923, when he started blowing unique pieces with refined nuances. He moved from simple shapes, often with smooth surfaces and suspended bubbles in the body of the pieces, to bottles and vases with deep incisions or strong acid corrosion. Even when working with transparent glass, enhancing the fluidity of hot glass, a strong tactile sensuality remains. The book presents Marinot's entire production, from the early enamel works to the hand-blown pieces and includes essays by Pasquale Gagliardi, Olivier Gabet, Jean-Luc Olivié, Cristina Beltrami, Véronique Ayroles, Rossella Froissart, Jared Goss, Maurice Marinot.



Adrian Ghenie. The Battle between Carnival and Feast

Fondazione Giorgio Cini, Galleria di Palazzo Cini, Venice, 2019

This catalogue for the Adrian Ghenie exhibition at the Palazzo Cini Gallery, staged from 19 April to 18 November 2019, features lavish reproductions of the nine works on display. The introductory essay by the director of the Fondazione Cini Institute of Art History, Luca Massimo Barbero provides fascinating insights into the life and work of Ghenie, and emphasises how his paintings “break into the arena of contemporary art as an unexpected, unstoppable, polymorphous presence. From the very beginning, they stem from roots both new and profound. Adrian Ghenie brings to the fore, a painting and a way of approaching painting, which opens up infinite possibili-

ties of interpreting the world. Like a *Solitary Walker*, the artist builds and paints a constant, uninterrupted flow of images through an artistic practice that is both ancient and freshly provocative. Everything stands ‘before’ him, ‘behind’ him, and everything ‘precedes’ him, similar to the incessant rhythm by which we are flooded in the contemporary world, with ephemeral and impactful stories, with profound or irreverent events, drams and puns, poured out onto screens, the printed media and the fluid and fierce immediacy of the internet.

Each image encloses another.”

ESSAYS



“Ecco il mondo”: Arrigo Boito, il futuro nel passato e il passato nel futuro

Proceedings from the conference to mark Boito’s death centenary and the 150th anniversary of *Mefistofele*

Edited by Maria Ida Biggi, Emanuele d’Angelo and Michele Girardi
Marsilio, Venice, 2019

Edited by Maria Ida Biggi, Emanuele d’Angelo and Michele Girardi, this book brings together the proceedings from the conference entitled “‘Ecco il mondo’: Arrigo Boito, the Future in the Past and the Past in the Future” (Fondazione Giorgio Cini, 13-15 November 2018), which marked one hundred years since the death of Arrigo Boito (1842-1918) and the 150th anniversary of *Mefistofele* (1868-2018). Organised and promoted by the Institute for Theatre and Opera as part of the activities of the National Committee for the Boito Cele-

brations, the conference attracted specialists from the various artistic fields in which Boito was involved in his production as a composer, librettist and avant-garde writer and his work as a theatre and music critic, translator and stage director. Moreover, there was a special focus on *Mefistofele* (Mephistopheles), a landmark in the 19th-century Italian opera repertoire, performed for the first time at the Teatro alla Scala, Milan in 1868.



Giovanni Bellini: “..il migliore nella pittura”

Edited by Peter Humfrey, Vincenzo Mancini, Anchise Tempestini and Giovanni Carlo Federico Villa
Fondazione Giorgio Cini / lineadacqua, Venice, 2019

This book brings together the proceedings from the international conference on the great Venetian painter Giovanni Bellini at the Fondazione Giorgio Cini from 27 to 28 October 2016. The conference was the concluding event of the many activities held to celebrate the fifth centenary of the death of the artist who, in over fifty years of career spent in renewing Venetian painting, achieved the primacy in the field, famously decreed by Albrecht Dürer. The conference was a wonderful opportunity for an in-depth survey of the great Venetian master involving eminent senior scholars and young researchers specialised in the study of the painter and the art of his time. Selected by an advisory committee composed of inter-

nationally renowned experts, the participants were able to exchange views and illustrate fresh interpretations and new aspects of the painter’s production. The results are presented here according to the main themes discussed during the Venetian days: philological, stylistic and iconographic analyses; the fundamental relationship with the founder of the German school, Albrecht Dürer; Bellini’s role in the development of the modern altarpiece; the Bellinian legacy, as found in some of his followers who trained in close contact with the master before elaborating his lessons in the new century.



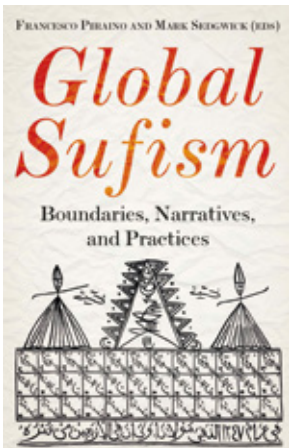
Giulia Filacanapa

Alla ricerca di un teatro perduto. Giovanni Poli e la neo-Commedia dell'Arte

Titivillus, Corazzano (Pisa), 2019

Having been neglected for almost two centuries following the Goldonian reform, Commedia dell'Arte, forcefully re-emerged in the performances of 20th-century experimental theatre companies, enhanced with new meanings. On the Italian stage after the Second World War, one of the most significant presences was Giovanni Poli, an actor, playwright, director and educator, driven by the desire to renew the theatre of his age through the study and reinvention of the lost tradition. Giulia Filacanapa reconstructs the career of this remarkable artist, who founded the Ca' Fos-

cari University Theatre and then the Teatro a l'Avogaria in Venice, and analyses the various factors involved as he elaborated a personal style and poetics over the years, culminating in his masterpiece, *La commedia degli Zanni* (The Comedy of the Zanni). The monographic essay is accompanied by a brief catalogue of the Giovanni Poli Archive, now preserved in the Fondazione Giorgio Cini Institute of Theatre and Opera; the transcription of a selection of unpublished textual documents; a series of testimonies from actors and collaborators; and a detailed list of Poli's plays and productions.



Global Sufism. Boundaries, Structures and Practices

edited by Francesco Piraino and Mark Sedgwick
Hurst, London, 2019

Despite the prevailing stereotyped academic Orientalist view, widespread in Europe, of Sufism reduced to a shadow or a relic of an ancient past, contemporary Sufism, understood as a set of spiritual, mystical and esoteric manifestations within Islamic religiosity, is a growing global phenomenon. This book brings together the work of fourteen leading experts on the study of Sufism, who systematically explore the key themes of Sufism's new global presence, from Yemen to Senegal, Chicago and Sweden. They look not only at the spread of Sufi brotherhoods but also at movements influenced by them. Moreover, they attempt to map out and describe global Sufi cultural production, from Rumi to pres-

ent-day rappers. Examining the contested and shifting relationship between the particular and the universal within the Islamic religion, the authors show how Sufism is seen as the timeless and universal essence found in all religions, the key to tolerance and co-existence between religions and also the heart of orthodoxy and the Islamic tradition. Finally, the book turns to politics. Many modern nation states, whether with a Muslim majority or not, are using the narrative of Sufism to promote their political objectives, while Sufi brotherhoods are forging alliances with them against common enemies. This raises the complex issue of the Sufi brotherhoods' political position.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi

Concerto for violin and five-part strings, RV 813

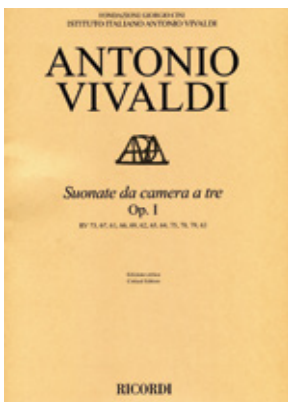
Critical edition by Federico Maria Sardelli

“Critical Edition of the Works of Antonio Vivaldi”

Ricordi, Milan, 2019

The history of this concerto is controversial: until recently it remained outside the Vivaldi catalogue because the two manuscript copies transmitting it conflict in attributing it to Vivaldi and Torelli, respectively. The concerto was known to Bach, who arranged it for harpsichord (BWV 979). Bach’s manuscript, copied out by his second cousin Johann Bernhard, attributes the concerto to Vivaldi. But it was mainly doubts over style that caused this concerto to be excluded from the catalogue: the fact of having six movements and exhibiting an incompletely Vivaldian musical language. Recent studies of Vivaldi’s early works and the spotting of some recurrences of familiar musical ideas have laid these doubts

to rest, firmly attributing the concerto to Vivaldi. Moreover, a palaeographical study of the Vienna manuscript (the one attributed to Torelli) has revealed the hand responsible for the attribution as that of Nicolò Sanguinazzo, a Paduan nobleman and amateur cellist who provided his large collection of manuscripts with spurious and badly composed “Violone” parts, as well as making other incorrect attributions. The concerto RV 813 is therefore an authentic early concerto by Vivaldi, one of the rare surviving examples of his production in the years preceding *L’estro armonico* and evidence of the young composer’s great work of experimentation as he strove to create his inimitable stylistic identity.



Antonio Vivaldi

Suonate da camera a tre, Opera I

Practical edition of the score with separate parts

Edited by Fabrizio Ammetto

“Critical Edition of the Works of Antonio Vivaldi”

Ricordi, Milan, 2019

The twelve chamber sonatas for two violins and bass comprising Vivaldi’s first published collection constitute his “official” visiting card as a composer. The musical content of Vivaldi’s first opus is known almost exclusively from the Dutch reprint of Estienne Roger (1715), on which the later editions published during the composer’s lifetime (Michel-Charles Le Cène, post 1723, and Charles-Nicolas Le Clerc *le cadet*, c. 1739) were likewise based. Conversely, musicians and musicologists have for a long time ignored the readings transmitted by the Venetian print

(incomplete) of 1705, which this critical edition of Op. 1 analyses and discusses in detail, allowing the discovery and correction – for the first time – of the omissions and alterations visited deliberately on Vivaldi’s original by Roger, as well as the rectification of some textual errors similarly attributable to the Dutch publisher. The edition, which collates all the known main sources, also addresses the problem of the date of the *editio princeps* of Vivaldi’s Op. 1, which, in the light of new considerations presented here, would appear to have been published in the

spring or summer of 1703: i.e. before the composer obtained the cherished post of “Maestro di Violino” at the Ospedale della Pietà in Venice.

After the publication of the hardback edition of the twelve sonatas, we now have a paperback study edition, complete with separate parts.

PERIODICALS

Studi Veneziani, N.S., LXXVIII (2018)

Edited by Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra Editore, Pisa-Rome, 2019



STUDIES

Antonio Foscari, *In Palazzo Ducale. Jacopo Sansovino e Andrea Palladio a confronto per la costruzione di una scala*

Mauro Pitteri, *Breve storia dei menudi in area veneta*

Marco Giani, *La scrittura espurgatoria romana sulla Perfezione della Vita Politica di Paolo Paruta*

Andrej Žmegač, *The Venetian Fortress of Palamida, Greece*

Francesco Fecondo, *Il mito di Filomela. Riferimenti letterari e simbologia in Filomela e l'Infatuato e il Merlino Mastro d'organi di Gian Francesco Malipiero*

NOTES AND DOCUMENTS

Nelli-Elena Marchini Vanzan, *La storia e il patrimonio dell'ospedale civile di Venezia*

Evgeny A. Khvalkov, *Notarial deeds of Varsis and Smeritisin*

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CDS



Ensemble Bîrûn 2018, *I nefes della confraternita Sufi Bektâshî ad Istanbul e nei Balcani*

The Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies (IISMC) in collaboration with the publisher Nota, has released the sixth Bîrûn CD-book in the “Intersezioni Musicali” series. Like the previous CDs in the series, “The *Nefes* of the Sufi Bektâshî Brotherhood in Istanbul and the Balkans” brings together the results of an advanced Ottoman classical music workshop conducted by Kudsi Erguner. The 2018 edition of Bîrûn, during which the recordings for this CD were made, focused on the musical compositions of the dervishes in the brotherhood called the Bektâshîye. Hâcî Bektâsh (1209? -1271?), a mysterious Sufî saint, eponymous with “the Way”, seems to have arrived in Anatolia from Nishâpur

(present-day north-east Iran), a cultural and spiritual centre of the vast historical region called Khorasân. The Bektâshîye later played an important role in Ottoman history, especially in the Balkan area, where many of its centres are still active today. In particular, the CD is dedicated to the poetic and musical genre of a spiritual nature called *Nefes* (literally “breaths”), which were developed by the Bektâshîye. This genre is similar but nonetheless different from the repertoires of a spiritual character called *Îlâbî* in other Sufi brotherhoods. The accompanying texts are an integral part of this CD-book: an introduction by Kudsi Erguner and detailed presentations of the pieces of music by Giovanni De Zorzi.

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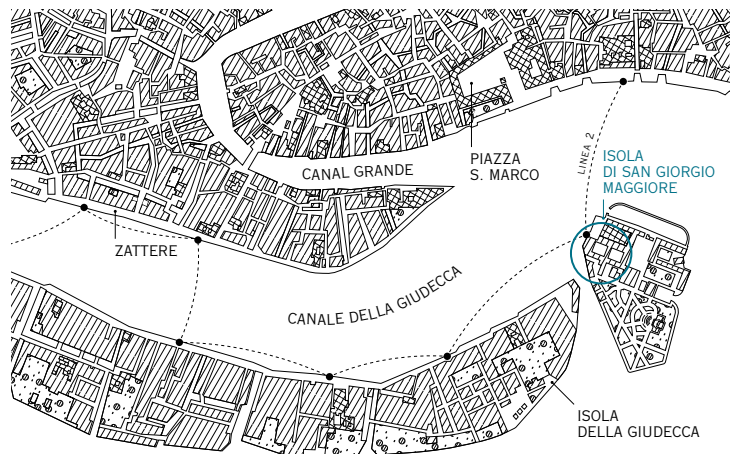
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